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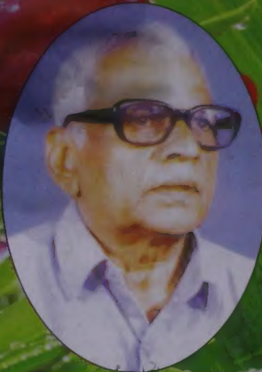
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22ND ALL INDIA KONKANI SAHITHYA SAMMELAN - 2015



RAJAGOPAL S.RAO



P.G.KAMATH

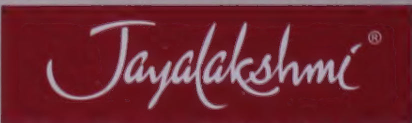


K.K.SUBRAMANIAN

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पान

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Materials, News items for publication in the Saraswath Vani should be sent to the following address before 25th of each month:

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Cover Story

P.G. KAMATH

[1924 - 2009]

The Venue of 22nd All India Konkani Sahitya Sammelan will be named "P.G.Kamath Nagar" in honour of the late Konkani poet and scholar fromKerala. Here is a brief profile of P.G.Kamath :

Padmanabha Gopalakrishna Kamath was a renowned scholar of Konkani, Malayalam, Hindi and English. Modernist Konkani poet. Multilingual translator. Educationalist and Humanist. He was the eldest son of Pulikka Parambil Padmanabha Kamath and Smt Puthamammal of Thuravoor, Kerala, India. He had his school education at the local T. D. Primary / High Schools and studied Sanskrit at the Temple Pathasala. He won distinction in the Teaching of English and Science at the B. T. examination, for which he was awarded the Nagoji Rao Gold Medal in 1949.

He took M. A. in Hindi from Benares Hindu University. During this time, he also studied Pali, Prakrit and the Apabhramsa. He used to lead Bhajan in the local temple. He used to take part in the dramas as an actor, background singer and Harmonium player. He did social service also whenever occasion demanded. He was an active member of the Venkatesha Seva Samithi, Kochi and was once President of the Co-operative Society No 935. In Thuravoor. He entered the Kerala Government Service as a trained graduate teacher and after a long and sincere service period of 33 years in various capacities, retired as the Hindi Education Officer in 1981. Hindi lovers of Kerala institute founded "The P. G. Kamath Puraskar Nidhi", which gives two annual cash awards named P. G. Kamath Puraskar to the teacher trainees scoring highest marks at the Hindi Training Course conducted by the Govt. of Kerala.

He has several books to his credit :

- Anya Bhasha Sikshan - won him a Central Govt. Award in 1972
- Maila Anchal - Translation of Hindi Novel by Phaniswaranatha Renu into Malayalam
- Sahitya Ka Marma - Hindi Essays by Dr Hazari Prasad Dwivedi into Malayalam

- Eternal Values for a Changing Society Vol I - Lectures by Swami Ranganathananda into Malayalam (Pub. by Sri Ramakrishna Ashram, Puranattukara)
- Ek Avatarika Bhagavad Geetek, Swami Ranganathanandaji's Gita Lectures in English to Konkani (Pub. by Kerala Konkani Academy, Kochi)
- Bhurgyalo Jag, R. V. Pandit's Konkani work into Hindi
- Jnanappana, Poonthanam's Malayalam poem into Konkani
- Dharmapadam of Sri Budha's into Malayalam
- Moonstone of Wilki Collins as Chandrakanthi into Malayalam
- Edgar Allan Poe's detective novel into Malayalam
- Lipi - Ek Sastriya Chintan (Essays, Pub. by Kerala Konkani Academy, Kochi) in Konkani
- Sandhyavandanadi in Malayalam (this book has run into 4 editions)
- Shradhanjali - Konkani Edited Work on Manjeshwar Govinda Pai.
- Mhaniyam Soru, Collection of Konkani proverbs by R.S.Prabhu, Co-editor: Payyanur Ramesh Pai
- Konkani Baraytana Essays, Co-author: Saratchandra Shenoi
- Sravonn - Konkani folklore, Edited
- Povllim Collection of poems
- Ollokh Collection of poems (Posthumous Publication)

He has occupied various positions like, District Educational Officer, Hindi Educational Officer, Chairman of Kerala Konkani Academy (1985-2001), Member of the Konkani Advisory Board of Central Sahitya Akademi (1998-2002), Member of the Advisory Board to the School of Konkani Studies under Sukrtindra Oriental Research Institute, Ernakulam. He was honoured by the All India Konkani Parishad and has presided over the 16th All India Konkani Sahitya Sammelan in Goa in 2003. The Central Sahitya Akademi conducted its "Meet The Author" programme in 2000 at Panaji, Goa, in his honour. Sri. Kamath was a founder member of Kerala Konkani Academy (Regd), and was its Chairman for 16 long years from 1985. He was the Editor of Divti, the Konkani monthly. Portrait of P. G. Kamath, an outstanding Konkani personality, is displayed in the 'Hall of Fame' at Vishwa Konkani Kendra, Konkani Gaon, Shakti Nagar, Mangalore.

RAJAGOPAL S. RAO AKA RAJ AMARDEEP

1927 - 2012

U. GOPAL MALLER

It is really a great honour to the Konkani speaking people of the historic city of Calicut that the dais at the 22nd All India Konkani Sahitya Sammelan, scheduled to be held from February 13th to 15th 2015, will be named after late Rajagopal S. Rao, the founding secretary of the Samyuktha Gowd Saraswath Sabha, Calicut. And it cannot certainly be a mere accident or a coincidence, but a Providential design that the curtain of the All India Konkani Sahitya Sammelan will be raised on the very same month and date on which Rajagopal Rao departed in the year 2012. The office bearers of the Konkani Language Foundation, Kozhikode, Kerala, deserve the full credit for the singular achievement of securing unanimous approval of the All India Konkani Parishad to name the dais after him.

As for late Rajagopal Rao, even while alive and active, he had scrupulously kept himself away from the mad rush for earning name and fame and had, hence, avoided limelight and celebrity status. It was his unassuming, gentle nature that had helped him to win over the hearts of others.

"Anyone who has achieved fulfilment and satiation in life will never hanker after name, fame or honour. To put it in other words, desire for such things really indicates ones sense of lacking and the urge to acquire more, which is certainly a sign of weakness," he often used to say.

Once, when an organisation wanted to honour him at a public meeting, he had politely refused the offer saying: "I am an ordinary person. I have always considered my involvement in the freedom movement as an opportunity the Almighty had graciously bestowed on me so as to enable me to repay the great debt I owed to my motherland, although partly, in my own humble way." His commitment and adoration to our great nation was so total that he used to often quote a verse from the mystic poet Poonthanam's immortal work, Jnanappana, which says: "To destroy the seed of Karma and to escape from the clutches of transmigration, there is no other place on Earth other that the holy land Bharat."

A prolific writer, Rajgopal Rao was at ease in writing on varied subjects, ranging from spirituality to Hindustani classical music, and even on social reform movements and its pioneers. However, writing was neither a profession nor a hobby for him. For him, it was part of a sacred mission to enlighten the budding generations on the greatness of Bharat, her spirituality, her rich culture, and her timeless and lofty value system, based on Dharma. Anyhow, Bhakthi was the subject that was most nearer to his heart. A great devotee of Lord Sri Krishna of Guruvayoor, he had written many an article on the Guruvayoor temple and the legends associated with it, and even on its golden flag -mast.

He used to write his articles in a very simple style so that everyone could understand and digest them. Also, his presentation used to be so lucid and captivating so that the readers would have the feeling of reliving the situations and experiences narrated by him. Further, rather than using his real name, he used to write under the penname, Raj Amardeep, and all his writings invariably used to end with salutations to Lord Srimannarayana.

As a bank manager, he had the good fortune of working at the bank's Guruvayoor Brach for over three years. And during this period, most of his spare time he used to spend within the sacred precincts of the temple. A keen observer that he was, he was able to familiarise himself with even the minute details of the rituals that took place at the temple daily from dawn to desk. He had also a special talent to communicate his devotional experiences through his articles on Bhakthi, in a natural way.

For instance, through "Vaishak," a real- life incident of an issueless couple from Coimbatore in Tamilnadu, Ranganathan and Muthulakshmi, written by him in 2008, instead of dealing merely with the situations and experiences of the couple, he had added his devotional experiences also to the narration. Belonging to a well-to-do family, the couple had everything in life one could aspire for. However, God had not blessed them with a child. There was not any major temple in Tamilnadu that they had not visited with implorations to God to bless them with an offspring. Also, they had made all sorts of offerings at these temples. But all this proved futile. And finally, as advised by someone, they took refuge at the Lotus Feet of Lord Sri Krishna at Guruvayoor, during the month of Vaishak, considered to be the most sacred and auspicious of all months. At long last, the Lord heard their prayers and blessed them with a male-child, whom they named Vaishak.

Rather than merely narrating the story of the couple, one finds Rajagopal Rao sharing his own ecstatic devotional experiences at the

temple, through the characters of his narration, Ranganathan and Muthulakshmi. The description of the atmosphere at temple he gave, while the couple reached the temple, the graphic description of the regular daily rituals at the temple, etc. bear ample testimony to this incontrovertible fact. The beauty, with which he could accomplish this, is unique. Coming to another situation in the narration, we see Muthulakshmi singing Kanakadasa's devotional song, "*Krishna nee begane baro*," in Raga Yamuna Kalyani, in Kannada language. Her singing soaked her in-laws, who were intently listening to her singing in her melodious voice, in the elixir of devotion.Here also, rather than just making a passing reference to the song, in addition to quoting the entire song, he even presented the readers with its Malayalam meaning also so as to make them understand fully the majesty of the song and its strong Bhakti- content. Here, one can discern the intention of the writer to embellish and infuse his narrative with Bhakthi in its most intense form, by interpolating his own firsthand experiences.

In yet another two-part article, published in the Saraswath Vani, by the name "An atheist who turned into a believer," he had narrated the life of a Communist and avowed atheist and rationalist, T Subramanian Thirumumbe, who had later on become a great devotee of God and had made seminal contributions to Bhakthi literature of Kerala, by rendering works like Devi Bhagavatham, Soundarya Lahari, Devi Mahatmyam, etc. into Malayalam. Here also, one could see the devotee in Rajagopal Rao becoming more vocal and expressive, while describing the transition of Thirumumbe from a Communist into an ardent devotee of God.

Yet another subject that engaged Rajagopal Rao the most was the Hindustani classical music. He had personal acquaintance with renowned artistes like Bharat Ratna late Pandit Bhimsen Joshi, late Pandit Kumar Gandharva, late Jitendra Abhisheki, etc. In the articles he wrote paying rich tributes to Kumar Gandharva and Abhiskeki on their death, we see another facet of Rajagopal Rao as a writer, where he turns emotional and nostalgic. He had also written about Bade Gulam Ali Khan and Swami Haridas, a spiritual poet and the preceptor of the legendary Tansen, and the invaluable and unique contributions made by them for the cause of Hindustani classical music. Carnatic musician, Ravi Varman Thampi, better known as Irayimman Thampi, was a great devotee of Lord Guruvayoorappan. Rajagopal Rao was so fascinated by Irayimman Thampi's Kirthan, "Karuna cheyyan enthu thamasam Krishna.." (Oh Lord,

why there is so much delay in showing mercy to me), in Shree Raga, that he had written an article on him and this particular Kirthan.

Although Rajagopal Rao had recorded his experiences as a freedom fighter a decade before his death, at the instance of his family and friends, he never sought to publish it because of his aversion to publicity. And it could be published only after his demise. Probably that was the only article he wrote in English language. Although everyone was for gaining freedom from foreign rule, there were not many who were prepared to make any personal sacrifice to achieve the goal. And the very people, for whose sake the freedom fighters staked everything, were not favourably disposed towards them. Here is the narration of the ordeal the freedom fighters had to undergo, recorded by Rajagopal Rao: "During those days it was very difficult for us to get leaders. Not only that, our very presence was enough to send shivers down the spine of the people. Most of the people used to avoid us like dreaded poisonous snakes. Some had even warned us against talking to them and visiting them in public. Nobody was prepared to be a member of the National Students' Organisation, although the membership fee was merely two annas. Apart from this, we were haunted by the perpetual fear of getting caught by the police. In spite of this, we continued with our symbolic but rebellious activities like hoisting the Tricolour flag, poster war against the British Rule, distribution of anti-government literature. Etc., and remained a perpetual source of headache to the British Government."

He further writes: "Many a parent was driven to tears and was heartbroken. Many youngsters were driven out of their homes by their own parents. And a few like me were rusticated from schools and were denied educational opportunities during their formative period. The life of many, who heeded the call to fight for the freedom of their motherland and jumped into the vortex of the freedom movement, got ruined fighting the mightiest Empire in the world. All those heroes who sacrificed everything at the altar of their motherland were driven to oblivion forever, unsung and never to be remembered. But for the sacrifices made by them, we could not have achieved our freedom. So, as a nation, it is naturally our duty to remember them with gratitude and reverence for all time to come."

Although Rajagopal Rao is no more in our midst now, he will certainly be remembered through his writings for a long time to come.

K.K.SUBRAMANIAN

Entrance Gate (Pravesh Dwar) of the 22nd All India Konkani Sahitya Sammelan is named after Konkani late poet K.K.Subramanian. Here is a brief profile of the poet :

Born on 17 January 1939 at Cherai, Ernakulam District, Kerala. Father : (Late) Krishnan, Mother : (Late) Rukmini. Family Name : Kallarakkal. Elder Brother : (Late) K.K.Raman & (Late) K.K.Lakshmanan, Sisters : (Late) Lakshmi & (Late) Saraswathi.

Had primary and secondary education in Cherayi. Passed out the examination in Hindi, i.e. Rashtra Bhasha Praveen, and also qualified as Hindi Shikshan Praveen from Agra.

Worked as Hindi Teacher in various Govt.Schools in Calicut District, and retired in 1994. Started Konkani Sahitya Samaj in Perumpadanna, near Cherayi, to promote Konkani language and culture among the local community.

Used to enjoy taking part in different cultural events including folk dances, dramas and traditional singing. Inspired by his elder brother Acharya K.K.Raman Master, he started working for educating the young members of his community in Konkani language. Became Chairman of Kerala Konkani Academy, Cochin, during 2001-2007. Worked as Vice President of All India Konkani Parishad during 2004-2007.

Published several Konkani poems and short stories, contributed to different periodicals also. Has presented Konkani poems in Kavi Sammelans held at different places.

Compiled Konkani folk epic '**Sravonn - Goddya Oroni Geetak**' first during 1993 in Devanagari script and later during 2012 in Malayalam script. The anthology of Konkani songs '**Konkani Ginta Samaharu**' (Malayalam script, 2003) included his seven poems. He edited the Konkani Kavya '**Dasarathacho Mrityu**' written by the Late Acharya K.K.Raman Master (published in 2005). Brought out a collection of 28 Konkani poems in 2011 titled '**Gajaneetu**' (Devanagari script) and also a collection of short stories

'Kaniyo Pustak' (Devanagari script) in 2014. An anthology of his short essays 'Prabandha Pustak' was the latest (Devanagari script), published in 2014.

Conducted basic classes in Konkani language for lower primary level students. Has been a Member of the Konkani Text Book Development Committee for Std. V, SCERT, Thiruvananthapuram (2011-12)

Organised a Konkani folk dance programme at North Paravur coordinating with the Kudumbi Educational Society and the All India Konkani Parishad in early 2012.

Also served as a Member on the Executive Board, Konkani Sahitya Akademi Kerala, representing Kerala Konkani Academy (2012-2015). Was a Member of the Konkani Language Advisory Board, Sahitya Akademi, New Delhi (2013-2017).

Has got one son and one daughter, both working as High School Teachers. Wife Sunanda is a retired official from State Revenue Dept.

Stayed at CHERAI; Breathed his last on 05th October 2014.

22^{nd} ALL INDIA KONKANI SAHITYA SAMMELAN

(13^{TH} TO 15^{TH} February,2015)

CA G Santhosh Pai,
Secretary, Reception Committee

All India Konkani Parishad's 22^{nd} All India Konkani Sahitya Sammelan is organized by Konkani Bhasha Prathistan, Calicut on 13^{th} to 15^{th} Feb.,2015 at **P G Kamath Nagar**, S S Kala Mandir, Near Railway Station, Kozhikode.

As you may be aware of, All India Konkani Parishad founded by Late Shri. Madhav Manjunath Shanbagh in the year 1939 is running 76 now. During these years,Parishad had organized 28 National Sessions and 21 Literary Conferences in Goa, Maharashtra, Karnataka and Kerala.

This is the 22^{nd} Literary Conference being hosted by Calicut for 3 days with Panel Discussion, Poetry Sessions, Group Discussion, Cultural Programmes, Book Exhibition etc.

On First Day, Inaguaral Session will be followed by cultural Programme. Second Day is entirely devoted to Panel Discussion on Konakani Literature, Poetry Session etc. followed by Cultural Programme in the evening.. Third Day, Panel Discussion and Poetry Session will be followed by Valedictory Function.

Shri. C Radhakrishnan , noted Malayalam Novelist will inaguarate the Sammelan. Hon.Minister for Cultural Affairs , Govt of Kerala Shri K C Joseph will be the chief Guest. Shri Roy Castellino ,President, Karnataka Konkani Sahitya Akademy will be the Guest of Honour.

For Veledictory Function Shri Veerandra Kumar , Chairman cum Mg Director , Mathrubhumi Group of Publication has consented to grace.

The venue will be known after Late Shri P G Kamath , renowned Konkani writer.The stage is known after Late Shri Rajagopal S Rao, Fonder Secretary of SGS Sabha , Calicut and the Gate is known after Late Shri K K Subramanian of Cochin, Executive Member , Konkani Sahithya Akademy Kerala.

To organize this mega event , a lot of efforts is put in by various committee Members, our well wishers, and Konkani Lovers.

We place on record our profound gratitude to all of them and also to our Sponsors and Advertisers without naming them at this juncture.

Let us welcome this mega event with both hands put together and our heart open . Let us shower our hospitality of this great ancient city of Calicut to all Konkani Delegates , Artists , Media Persons , Writers, Poets , Participants and so on.

Jai Jai Sammelan ! Jai Konkani !

THE GOAN PANORAMA

Dr. Balagopal T.S. Prabhu

1. MYTHOLOGY OF GOMANTAK

The first mention of Gomantak in mythology is in the Sreemad Bhagavatam Dasama Skantham, which elaborates the Krishna Avataram. After killing Kamsa, Krishna restores the throne of Mathura to Ugrasena, his grand father. Krishna and Balarama then go to complete their education and other heroic pursuits. Later Krishna becomes the king of Mathura.

Kamsa's wives Asthi and Prapti were the daughters of Jarasandha, the powerful ruler of Magadha. Jarasandha, with his allies attack Mathura many times to take revenge of killing his son in law, but every time he is defeated by the Yadava forces. Nevertheless Mathura becomes economically weak by the war. To acquire wealth Krishna and Balarama carry out an expedition to Gomantak mountain, famous for its gold and jewels. There they meet Parasurama, who advice them to annihilate Srigalavasudeva, the king of Karaveeram in the valley of Gomantak and acquire all the wealth needed. They do so and this region becomes a vassal of Mathura.

Bhishma Parva of Mahabharata Purana mentions of the travel of Krishna, Balarama and Parasurama, in the hilly area of Gomantak. Coming under Mathura, this becomes a settlement of the Yadavas and a centre of cattle breeding ruled as Goparastra.

Jarasandha embittered by the killing of Srigalavasudeva, an old alley of Magadha again wages war with Mathura for the 18th time. Meanwhile Krishna had strategically retreated, built a new capital at Dwaraka on the western coast in the deserted land of Kusasthali. Now he gets another foe, Kalayavana, the invincible Yavana king. Kalayavana direct his attack on Dwaraka, Krishna pretends as frightened and take to flight and leads him to a cave in Gomantak mountain to be destroyed by Muchukunta, the son of king Manthata. According to mythology, Muchukunta had fought a fierce battle in heavens and had been blessed with an undisturbed sleep, by Indra. Any one who awaken him in the sleep was destined to become ash by his mere sight. Kalayavana in pursuit of Krishna had entered the cave and awakened Muchukunta, thinking that it was Krishna. Hence he meets this fate. Muchukunta in turn is blessed by Krishna and attains salvation, according to this epic.

There is a continuation to this epic story. Owing to the drying up of river Saraswati, one branch of Saraswat Brahmins, had travelled along Yamuna and Ganga and migrated Thrihotrapuri in Bihar. Another branch had moved

along the parched river Saraswati and reached Dwaraka. They thus became 'Dwarki'. Later they would have safely moved to Gomantak or Goparastra, the vassal state of Mathura, which became their home land.

2. TO GOA BY SEA

The most instructive way to understand Goa is to approach it from the open sea, just as the Portuguese did for the first time in 1510. To simulate this we can now travel to Goa by ship from Ferry Wharf of Bombay. These ships are generally crowded with Goans returning home after a spell of working in Bombay. Goans are good workers in many trades and money earned and saved by them is an important element of Goan economy. This has been so since Portuguese time, when Goans became emigrants outside their land specially all along the western coasts - the emigrants who always yearned to return to the sylvan landscape setting of their homes in Goa.

The ship from Bombay starts in the morning hours and visits Ratnagiri by night. By next day break one sees the faint coast line of Goa with its land marks of white churches. First appears the cliff marks at the mouth of the Chapora river, then the mile long sand beach of Calangate followed by a series of remains of forts built by Portuguese in 16th century to protect their newly acquired colony from the Arab marauders from the sea.

As the ship approaches the estuary of Mandovi river and enters inshore, on one side is the luxurious beach hotel. Above it are the remains of Aguada fort, built in 1612 and later converted into a prison. Beyond this inshore is another fort Reis-Magos and then a fishermans' village. On a prominent rock here is a white painted Hindu shrine and high on the hill side a light house and beyond the white washed facade of a church.

Against this typical Goan scene on the port side of the ship, on the starboard side can be seen at a distance large merchant ships in the deep water roadstead of Marmagoa harbour, being loaded with iron and manganese ore. A third of Indian iron ore deposits are in Goa, mostly exported to Japan. Nearly three hundred steel barges are employed to transport it from the mines in the interior in an unceasing procession in Mandovi river day and night towards the big ship lying in anchor on the far side of the bay.

The ship passes the Cabo (the cape) on which is sited the old residence of Lieutenant Governor. Soon after on the starboard side appears the outskirts of Panjim with a mingling of low ochre washed building, tall concrete offices and occasional flats. The ship docks in the very centre of the town to end the journey. The early adventurers sailed in 16th century some more distance along the river to their capital, now called Old Goa.
At the entry of the ancient capital stands the remains of the 'Arch of the Viceroys'. Old Goa is now an protected area of archeological interest with a number of old churches, monastic buildings and educational institutions. But this was the Rome of the orient for nearly 500 years and Golden Goa

earlier. The rise and fall of Golden Goa is a saga of a thousand years history, fantasy and facts.

3. THE STORY OF OLD GOA

The high water mark of Indian culture was the Gupta period starting from 4th century to 14th century when the whole of northern India, upper Deccan and much of eastern India was under a single domain centered around Ujjaini. From 11th century the territory outside this set up was largely under the control of 'Kadambas', whose capital was Chandrapur (Chandor) in Goapuri. By 14th century, Kadambas were conquered by the Vijayanagara kings who ruled from Hampi. Nevertheless Goa retained its prime position as the port city of the Vijayanagara empire. It was a town of vital economic and military importance, because it was the port into which horses where shipped from the Persian Gulf. Calicut was the centre of spice trade and the waters of Goa was in the route towards the Persian gulf of Arab spice traders. In 1469 Goa was captured by Bahmini Kings from the Vijayanagara empires and later by sultans of Bijapur. It had the best harbour; plenty of timber for ship building and the chief port of embarkation for Muslim pilgrims board for Jedda on way to Mecca. It had a fortress at Panjim, on the estuary of Mandovi.

The Portuguese interest was to capture Goa as an outport for their maritime trade in spices against the competing Arab traders. Vaso-da-Gama's discovery of the sea route to Calicut, in 1498 was hence followed by the appointment of Alfonso de Albuquerque by king Manuel as the Viceroy to build up Portugals eastern empire. Albuquerque attacked Panjim fortress from the sea, followed by a fierce battle on land and Goa was taken over by the Viceroy from Yusuf Adil Sha, the sultan of Bijapur. He proclaimed that the inhabitants of Goa were now subjects of the king of Portugal under his protection. He further sent a message to the king - 'If you lost the whole of India, from Goa you could reconquer it'. It is with this vision that Portuguese conquered Goa in 1510 and retained it for the next 450 years. His aim was 'to rule a race without enslaving them, allowing to have a share in their own government'. This perception was not followed by many of his soldiers and by the missionaries of later times.

Albuquerque converted Goa into the Rome of the orient. He rebuilt the old fortress of Sultan in European style. He built a hospital (the first European hospital in the east), churches and a mint. He encouraged his men to marry women of massacred in the battle and settle in the colony, by providing land and houses if they were skilled as carpenters, tailors, shoemakers and bakers. Those without a trade were taught one. Krishna Deva of Vijayanagara befriended him and offered him land at Bhatkal to build factory and offered support against the Sultan of Bijapur who also treatend Hampi. He strengthened the ship building industry in Goa and promoted port activities and trade of horses.

The religious conversion in Goa is a later story started in 1517 and

intensified by Jesuit Missionaries in 1542. This was followed by inquisition in 1560, a ban of Konkani language in 1681. This was period of church buildings in Goa with the conquests of northern part of Pernem and southern regions of Salcete into the Portuguese empire in 1764 the zeal for conversion had died down. The temple rebuilding activity of Ponda starts after this period. In 1843 Panjin became the new capital of Goa and the old Goa, the Rome of Orient had became a ghost town. It retained its churches and monasteries and the Christian population. Ponda to the east of this old goa became the centre of Hindu population.

4. ARCHITECTURE OF GOA

Goa represents a mingling of cultures - cultures of early tribes, Dravidian and Aryan ethnic societies, Jain, Buddhist, Hindu, Muslim and Christian religious groups, agricultural, manufacturing and trade economies and the values and habits of orient and occident. The architectural panorama of Goa reflects this cultural synthesis more than anything else Yet this is one of the least studied aspects of this land

The cultural mingling has influenced the form and expression of residential and religious architecture of Goa. The simple residences with laterite stone walls and thatched wooden roofs of early people can be seen only in old fishing villages or remote hill settlements. In the present day Romes. the walls are all white washed, mostly in lime mortar and roofing is of factory made tiles. The indoors of many houses have entry halls and bed rooms, symmetrically arranged with a portico infront. Wide verandahs are common feature of homes. Windows are large with arched profiles. They have glass panels to admit light inside. Truly the portico, entry halls the large window, arched openings, glazed porch are all Portuguese contribution to India in residential architecture. Goans have taken these elements of house buildings wherever they migrated by choice or by forces of destiny.

The early forms of religious architecture is rare in Goa, as visible entities. The family shrine generally known as 'Devulis' would have been of rudimentary construction in secluded corners of homesteads or in some designated corner (generally NE) of the house. This custom was immortalized during Portuguese time when the home of rich people, converted to Christianity invariably had a family chapel in their bungalows. History speaks of complete destruction of temples by a Viceragal decree of 1567 and only few have survived hidden in hills or valley inaccessible by road. The Chandranath temple of Quepen, in south Goa belonging to Kadamba period (1100-1317) is of typical Deccan style, of Peninsular India. This lone structure speaks of the styles that would have dotted Goan landscape during its Hindu period. completely wiped out during long and crucial years of religious prosecution.

The temple building activity of 18th century in Ponda, is unique in

that a new style of religious architecture was evolved in Goa combining the features of Agamic period and medieval period of Europe. Three factors contributed for this evolution of Goan temple style. (1) the absence of traditional Sthapatis and craftsmen (2) the disappearance of rituals and practices of temple worship and (3) the attraction and acceptance of pomp and grandeur of mass church prayer.

In the new form of temple architecture, the memory of Garbhagrha was retained; but it became a well lit focus of offerings as at the pulpit end of a church. The spatial complex of the church hall was also retained. In short its form was that a church in which the pulpit was replaced by the Garbhagrha. The sikhara of the temple above the shrine had a domical or octagonal shape resembling that of medieval cathedrals. A unique feature of Deepamala, like the bell tower was added to the temple. The prayer hall, now called Sabha Mandapam is well lit with ornate chandleries attracting people to assemble in large numbers and allows them the full vision of ritualistic worship. With the temple tank and surrounding pilgrim accommodation they can be distinguished as Hindu temple. The church architecture of Goa has the grandeur in old Goa; but has the appearance of simple Parish halls in village centres. They have the form undistinguishable from any church in the entire Europe. They stand as bright white structures with towering facade surrounded by cross, triangular arches and buttress ends. The Christian people who visit the churches are not distinguishable from Hindus in dress, attire or language.

5. THE WEALTH OF GOA

The economy of Goa is much contributed by the iron and manganese ores, extracted by open cast mining from the north eastern hills of the state. It appears as a primitive system of mineral exploitation; but it is highly organized. The excavators and trucks are of latest models, to dig and transport the ore from the hills to the barges which take it in a continuous procession along the Zuari and Mandovi rivers to be loaded to ships. Radio links connects the mines with Marmagoa harbour thirty miles to the west so that when a ship arrives, news can be relayed to the mines for despatching the load without loss of time. The ore can be loaded into the ships from the barges at a rate of some 8000 tons per hour.

The terrain and vegetation in the mines are covered by layers of red dust, churned by mine traffic and blown by wind. The dark red ore is loaded in yellow trucks carried and tipped into barges in the river jetties in the valley. The valley is dotted with groups of houses in mining settlements covered with red dust. This is in sharp contrast with the lush greenary of villages and coastal stretches of Goa, rich with agriculture.

6. THE GREEN GOA

Goa has a good system of waterways formed by rivers with many tributaries. In the rocky ravines are water falls with cascading and flowing

waters in lush green background, presenting fearsome sight in monsoon. One such waterfall is 'Dudhsagar', the ocean of milk, near the Karnataka-Goa frontier.

The varied greens of the Goan landscape results from its crops. The important crops are coconut, rice, areca nut, cashew, banana, jack fruit, mango, pineapple and papaya. Of these cashew (from Brazil), pineapple (from S.America) and papaya (from Philippines) are Portuguese gifts to India. Cashew feni and coconut toddy are strong local drinks. A rare coconut tree product is 'palm-cabbage' the young buds of coconut bunch, the sap of which is tapped as Neera. The coconut timber was marketed in Europe as porcupine wood by Portuguese, used for building construction and furniture. In southern Goa plantations of Eucalyptus and Teak has been added as part of Green Goa landscape.

7. GOA OF MY DREAM

Goa means different things to different people. It is described as a tourists' paradise, with attractive hills and dales, beaches and gardens, a land of free ways, music and dance. It is a continuation of mythology, history and culture of India. It is a land of tradition and modernism. It is a place of romantic buildings and delightful villages. For some it is a land of opportunities. For me Goa is a dream, a dream of fusion of all these and more.

I first heard about Goa in the Konkani lullaby of my childhood. As I visited Goa years later to participate in a summer school program, it was like living in a dream. In the beaches I met the Portuguese Viceroy, in the land I saw the battles of history, in old Goa I saw the buildings of the house of Gods, at Marcela village I prayed to Devaki Krisha, my Kuldevata. I delved through tunnels of hope, roamed in the red mines of prosperity and tasted the pungent feni reminiscent of the trials of a people who had left Goa some 5 centuries ago and sought shelter in Kerala. Don't wake me up from this dream; my only wish is to pass on its image to my children and grand children.

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GLIMPSES OF GOA

1. GOA – THE LAND OF KONKANI LANGUAGE

Goa is India's smallest state by area and the fourth smallest by population. It is India's richest state with a GDP per capita two and a half times that of the country as a whole. It was ranked the best placed state by the Eleventh Finance Commission for its infrastructure and ranked on top for the best quality of life in India by the National Commission on Population based on the 12 Indicators. Panaji is the state's capital, while Vasco da Gama is the largest city. Goa is visited by large numbers of international and domestic tourists each year for its beaches, places of worship and world heritage architecture. It also has rich flora and fauna, owing to its location on the Western Ghats range, which is classified as a bio-diversity hotspot. Konkani is the official language of Goa.

2. DEMOGRAPHIC FEATURES

Goa encompasses an area of 3,702 km2 (1,429 sq mi). It lies between the latitudes 14°53'54" North and 15°40'00" North and longitudes 73°40'33" East and 74°20'13" East. According to 2011 census, Goa's population is 1458545 with 739140 Males and 719405 Females. The sex-ratio (number of females per thousand males) in Goa is 973. The density of population per sq.km. in Goa is 393 persons per km2. North Goa has a much higher density (437) as compared to South Goa (300). The national figure is 324. The literacy rate is 80 percent. About 65 percent of the population is Hindu, 27 percent is Christian and 7 percent Muslims and 1 percent constitute Buddhists, Sikhs and Jains.

3. PHYSICAL FEATURES

Rivers : The major rivers flowing through the state are Mandovi, Zuari, Terekhol, Chapora and Betul.

Forests : The state has a total forest cover of more than 1 424 sq. km covering almost one-third of the total area. Forests provide important products namely bamboo, Maratha barks, chillar barks and bhirand. These are of great economic value for rural mass. Coconut trees are present in almost the whole of Goa except in the upper regions. Goa's vegetation also includes cashew, mango, jackfruits and pineapples.

Minerals : Goa is rich in mineral resources. Major minerals include iron ore, manganese, ferro-manganese, bauxite and silica sand. Iron and manganese mining industries are the backbone of Goa's economy.

4. ETYMOLOGY OF THE NAME GOA

In ancient literature, Goa was known by many names, such as Gomanta, Gomanchala, Gopakapattam, Gopakapuri, Govapuri, Govem and

Gomantak. The Indian epic Mahabharata refers this area as Goparashtra or Govarashtra, which means "a nation of cowherds". Gopakapuri or Gopakapattanam were used in some ancient Sanskrit texts, and these names were also mentioned in other sacred Hindu texts such as the Harivansa and the Skanda Purana. In the 3rd century BC, Goa was known as Aparantha.

5. EARLY HISTORY OF GOA

Goa's history goes back to Paleolithic age. Petroglyphs, cones, stone-axe, and choppers dating to 10,000 years ago have been found in many places in Goa, such as Kazur, Mauxim, and the Mandovi-Zuari basin. Early Goan society underwent radical changes when Indo-Aryan and Dravidian migrants amalgamated with the aboriginal locals, forming the base of early Goan culture. Goa was a ideal all weather port along the western coast of India almost midway between Dwaraka and Muziris and rulers vied for controlling it from ancient times. In the 3rd century BC, Goa was part of the Maurya Empire, ruled by the Buddhist emperor, Ashoka of Magadha. Between the 2nd century BC and the 6th century AD, Goa was ruled by the Bhojas of Dhara, Chutus of Karwar, the Satavahanas of Kolhapur, the Abhiras of Maharashtra and the Yadavas of Gujarat. The rule later passed to the Chalukyas of Badami, the Rashtrakutas of Malkhede. From 765 to 1015, the Silharas of Konkan ruled Goa as the feudatory of the Chalukyas and the Rashtrakutas. Over the next few centuries, Goa was ruled by the Kadambas. They patronized Jainism in Goa.

In 1312, Goa came under the governance of the Delhi Sultanate. By 1370 it was taken over by Harihara. one of the Vijayanagara empire. The Vijayanagara monarchs held on to the territory until 1469, when it was conquered by the Bahmani sultans of Gulbarga. After that dynasty crumbled. the area fell into the hands of the Adil Shahis of Bijapur,

6. GOA UNDER PORTUGUESE RULE

In 1510, the Portuguese defeated the ruling Bijapur sultan Yousuf Adil Shah with the help of a local ally, Timayya. They set up a permanent settlement in Velha Goa (or Old Goa). This was the beginning of Portuguese rule in Goa. In 1843 the Portuguese moved the capital to Panjim from Velha Goa. By the middle of 18th century, Portuguese Goa had expanded to most of the present-day state limits and became the capital of State of Portuguese India.

7. GOA BECOMES PART OF INDIA

After India gained independence from the British in 1947. India requested that Portuguese territories on the Indian subcontinent be ceded to India. Portugal refused to negotiate on the sovereignty of its Indian enclaves. On 19 December 1961, the Indian Army began military operations with Operation Vijay resulting in the annexation of Goa. Daman, and Diu into the

Indian union. Goa, along with Daman and Diu, were administered as a union territory of India. On 30 May 1987, the union territory was split, and Goa was made India's twenty-fifth state, with Daman and Diu remaining a union territory.

8. ADMINISTRATIVE DIVISION

The state is divided into two districts: North Goa and South Goa. North Goa district is divided into four subdivisions – Panaji, Bicholim, Mapusa and Ponda; and six taluks -Tiswadi (Panaji), Bardez (Mapusa), Pernem, Bicholim, Sattari (Valpoi), and Ponda. South Goa district is divided into three subdivisions – Margao, Mormugao (Vasco da Gama), and Quepem; and six taluks – Mormugao, Salcete (Margao), Quepem, Canacona (Chaudi), Sanguem, and Dharbandora.

9. LANGUAGES IN GOA

Konkani is the State Language of Goa. The official script is Devanagiri. The distribution of language speakers is as follows - Konkani : 61% Marathi: 19% Kannada: 7% Hindi: 5% Urdu. 4% Others: 4%. Marathi is spoken by people in the northern taluks near Maharastra and Kannada by people of southern taluks near Karnataka.

Konkani speaking population however exist in large number in Maharastra, Karnataka and Kerala. They had migrated to these distant lands, mostly during the Portuguese rule in Goa to escape from the religious prosecution and forced conversion to Christianity. According to statistics, the total number of Konkani speaking population in these states will exceed the Konkani speaking population of Goa. They have done yeoman service to conserve the Konkani language and culture as a rich heritage.

10. DANCE, MUSIC AND THEATRE

Traditional Goan art forms are Dekhnni, Fugdi, Corridinho, Mando, Dulpod and Fado. Goan Hindus are very fond of Natak, Bhajan and Kirtan. Many famous Indian Classical singers hail from Goa, including Kishori Amonkar, Kesarbai Kerkar, Jitendra Abhisheki and Pandit Prabhakar Karekar.

Natak, Tiatr and Zagor are the chief forms of Goa's traditional performance arts.Other forms are Ranmale, Dashavatari, Kalo, Goulankala, Lalit, Kala and Rathkala. Stories from the Ramayana and the Mahabharata along with more modern social subjects are narrated with song and dance. Traditional drums like Pakhawaj, Ghumot,taso, Dhol, Cymbals, Tabla are part of the show and give the background score. Tiatr (theatre) and its artists play a major role in keeping the Konkani art forms alive. Western Musical Instruments such as Drums, bass, Keyboards, Trumpets etc. are used for most performances.

(Compiled by Er. P. Gireesan, Research Scholar, Kerala Kalamandalam Deemed University)

HISTORY OF KONKANI LANGUAGE AGITATION

Data compiled and presented by: - Gokulnath P Narayana Rao

The Bombay Chronicle English Newspaper, published from Mumbai (then Bombay) made a remarkable reference about Konkani on Thursday, the 21st February 1924 briefing the lectures delivered by Rao Saheb Dr. V.P. Chavan as follows:

"The innate conservation of the people of India has given a vitality to some of the dialects, which is truly wonderful. Take, for example, the Konkani dialect, which is spoken at present by at least a million and half people in Western India. Though it has had no alphabet of its own and no literature worth mentioning, it has continued to live even in a vigorous condition at times, for nearly 1500 years, and this, in spite of the fact that a sister language very closely allied to it, namely Marathi, with an alphabet and a literature of its own, has been trying to crush it out of existence by the sheer force of its wider popularity with the governing class. The study of the origin, growth and vicissitudes of such dialect, therefore, cannot be lacking in interest to the students of anthropology, and Indian history"

The above reference made by Bombay chronicle is very true. The language 'Konkani' struggled a lot in the Pre-Portuguese as well as Portuguese Goa. This struggle continued till Konkani was included in the 8th Schedule of the Constitution of India as the Seventy-First Amendment on 20 August 1992, adding it to the list of national languages. Now let us go through the various phases of struggle of Konkani language through the ages.

Goa was attacked by General Malik Kafur of the Delhi Sultans Alauddin Khilji, Muhammed bin Tughlaq. Later the invasion of Goa by the Bahamani Kingdom in 1350 brought about complete destruction to Goa, its temples and its institutions. The invaders, driven by fanaticism destroyed temples, looted priests and their wealth The end of the first period of the Bahamani rule was followed by their defeat from the Hindu Empire of Vijayanagar (14-15th century AD). The Bahamani returned again in 1470 and made Goa a part of the Muslim Bahamani Kingdom of the Deccan (15th century). In 1492, the Bahamani Kingdom split into five kingdoms, namely Bidar, Berar, Ahmadnagar, Golconda and Bijapur One of the kingdoms namely Bijapur (which was the capital of the territory) included Goa and was ruled by Sultan Yusuf Adil Shah Khan the Sultanate of Bijapur.

The Portuguese conquest of Goa in 1510 by the Portuguese Admiral Alfonso de Albuquerque followed by Goa Inquisition led to situations which root out Konkani from Portuguese territories in India.

The use of Konkani as the language of communication between the Portuguese authorities and the local population was treated as unholy which rejects doctrines prescribed by that church. Portuguese was declared to be the sole language of Goa and a pre-requisite for government jobs. This move was supported by Franciscan Missionaries. Church proclamation was made in 1684 which directed a changeover of the language from Konkani to Portuguese. Even though this unsuccessful language policy was revoked in 1761 by Sebastião José de Carvalhoe Melo, 1st Marquis of Pombal, the Inquisition created large damage to language. Konkani manuscripts and literature in the Nagari and Goykanadi (both ancient Scripts) were consigned to the flames as heretic literature. This led to massacre of Konkani from the Central Goa. However, Konkani survived in the Hindu majority hinterland of Goa who continued it using Konkani as the language at home. They also used Marathi translations of sacred Hindu texts. This was followed by the arrival of Marathi speaking Brahmins to serve in Hindu temples. Advent of Marathi in Goa was an important event in the struggle for the status of Konkani in respect of Marathi amongst the Hindu population of Goa. Konkani also survived amongst the Saraswats Brahmins, Gauda Saraswats Brahmins and Bhanap (Chitrapur Saraswats), the Daivajnas, the Kudumbis, the Catholics who migrated to Karnataka, Kerala and Maharashtra.

Konkani received no patronage in her homeland during the Portuguese period. Occasional books written by Fr. Agnelus F.X. Maffei in 1882 and the book on Konkani grammar by Fr. Thomas Stevens in 1622 were published with Konkani being rendered in the Roman script.

The first attempt for the revival of Konkani as a language of literature was by Rao Saheb Dr. V.P. Chavan, the former vice-president of the Anthropological Society Bombay through his book 'Konkan and the Konkani Language' which presented Konkani in the Devanagari script.This still did not improve the status of Konkani in Goa. Catholics of Goa admitted their children to Portuguese medium schools while Hindus admitted their children in Marathi or English medium schools. Konkani remained in household as mother tongue and language of commerce. Multiple dialects emerged not only within Goa, but also in Karnataka and Kerala where Konkani speakers had settled.

Later in the course of time there developed a cynical view among the people of Goa on the status Konkani over Marathi. These language controversies are still prevalent in contemporary Goa.

The annexation of Goa to Indian Union in 1961 saw the decline of Portuguese and rise in the use of English for administrative purposes. Both Christian and Hindu started sending their children to English medium schools. Marathi medium schools remained popular with the Hindu population, who looked at Marathi with reverence as the language in which Hindu scriptures translated from Sanskrit could be accessed.

There was a dispute among the Linguistic Scholars that Konkani is treated as a Marathi dialect which branched off from a common Prakrits. Later there was a move on the official side to merge Goa into Maharashtra and thereby making Marathi the official language. This led to Konkani Language Agitation to make Konkani as an independent language. By 1960, pro-Konkani and pro-Marathi groups started a propaganda war through distribution of pamphlets. In 1962, the All India Konkani Parishad held its Eighth session for the first time at Margao passed a resolution urging the Kendra Sahitya Academy to recognise Konkani an independent language. The referendum in 1967 let down the merger of Goa into Maharashtra and paved the way for its statehood in the Union of India. Goan statehood gave a further boost to the pro-Konkani camp.

Konkani Bhasha Prachar Sabha of Kochi in Kerala took up the matter with the Government of India and the Linguistic Minorities Commission. Sahitya Academy referred the issue to a committee of eminent philologists. The committee unanimously recommended that Konkani is an independent language. The Academy accepted that recommendation and recognized Konkani as an independent literary language in 26 February 1975.

All this did not change anything in Goa. Finally fed up with the delay, Konkani lovers launched an agitation in 1986, demanding official status to Konkani. The agitation turned violent in various places, resulting in the death of six agitators from Catholic communities: Floriano Vaz from Gogal Margao, Aldrin Fernandes, Mathew Faria, C. J. Dias, John Fernandez, and Joaquim Pereira all from Agacaim. Finally, on 4 February 1987, the Goa Legislative Assembly passed the Official Language Bill, making Konkani the official language of Goa. On 30 May 1987 Goa got statehood with Konkani as the sole official language. Konkani was included in the 8th Schedule of the Constitution of India, as per the Seventy-First Amendment on 20 August 1992, adding it to the list of national languages.

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हिमालय आपयता

(मूल लेखक : G.K. Pradhan (1902 - 1963))

"Towards the Silver Crest of the Himalayas"

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अध्यायः 2

कोंकणी भाशांतरः के सुरेन्द्रराव

तशें म्हाका एक म्हयनो पूर्णेंत साकून सोडन रावूक पडले । म्हाका सोंपयलेले काम जाल्ले नंतर एक दीस शेनवार सांजे हांव पुर्णेंत पावलो । हेर दीस आयतार देखून कार्यालय ना आशिल्ले । पूर्ण जावन आराम गेवच्याक निर्णय केल्ले । लायक न्हीद पडलेल्यान सकाळ उठायताना एकदम ताजेंपण अणभव जाल्ले । च्या पीवन खबरे पत्र वाचून वेसीले वेळार परिचीत जावन आशिल्ले मोटार गाडीचें 'हॉर्न' आयकले । पत्रांत साकून दोळे चुकोवन हांवे भायर पळयले । गोकले मामाले मोटार गाडी भित्तर येत्तर आसा । मालतिक तांतुं पळोवन म्हाका आश्चर्य दिसले । तिका स्वीकार करूक हांव उठावन रावलो । मंदस्मित जावन येवचें तिगेलें सुंदर तोंड, आंगलोट आनी तुस्त नदर पळोवन म्हाका स्वल्प सेकंडाक दोळे चुकोवचाक दिसलेना । उरवेवंत आनी तरतरीत जावन आशिल्ले तिगेलें आरोग्य बी बरें आशिल्लें । तल्लीन जावन पळयलेल्यान तिगेले गाल तावडो जाल्ले ।ती हांसून म्हगेलें सकाळचें खाण जाल्लेंवे म्हण निसगीले ।समच फाय पांवका जाल्लेले हांव आयज हांगा पांवला म्हण तुका कशें कळ्ळे म्हण माधवान निमगीले । 'उपजत बुद्दी म्हगेल्यांत वाड्डन येत्तर आसा । ते देखून तूं हांगा आसा म्हण म्हाका कळ्ळे । आयज देनपार जेवणाक आमगेथंय येवका' तीणें सांगलें । 'उपजत बुद्दी पासून तू कसले वगलांट उलयता? ते तुका केदाना कशें मेळ्ळे ?' माधव निमगीता । तागेले प्रस्नाक जाप दीनातिल्लें ती सांगता 'हाव येवन एद्दांक तांय बेसच्याक सांगले नासु तूंवे । एक लोंच राव्नय खंडेंत राव्नय शिश्टाचार तू विसरून गेल्लांवे '।

शिश्टाचार तागेलें सभावाचें एक भाग म्हणय ते ताका सिकोवच्याक मालति एक बालक म्हणय माधवान सांगले ।

ते वेळार म्हगेले नोकर च्या घेवन आयलो। तीणें च्या पिताना हांवें एक लागेन तल्लीन जावन तिगेले तोंडाक पळयले। तीणें भूर्वो वयर करून म्हगेले तोंडाक पळयले। तिगेले गाल दूशेंर तांबडे जाल्ले। ती थोडे बेचैन जाल्ली। म्हगेले दोळे चुकोवन ती जमीनार पळयता। थोडे वेळाक आमी दोगूय कसलेंय उलयनाय। तीणें मेजा वयर आशिल्ले समाचार पत्र वाचूचें वरीन अभिनय केल्ले. पत्र तिगेले तोंडा मुखार दवरून तिगेले तोंड दाकयनातिल्ले ती निमगीता।

‘माधवा आयज तुका कसलें जाल्ला? म्हजे लागीं विलक्षण जावन चलप कित्याक?’

माधवान कसलेंय जाप दिल्लेना। ती उठावन रावता आनी सांगता।

पके माधव, च्या पीवन जाल्ले जाल्यार वेगीन कपडे घालन यो। आमका घरा कडेन वचा।

ताकर्तीक कित्याक करता तूं? स्वल्प वेळ लागेन उलोवन बसया। वेगीन येवका म्हण कोणय सांगलावें? हे बंगल्यांत हूनमाण चड आसा देखूनवें घडघडी करता? माधवान सांगल। ती तीक्षण दोळ्यान माधवाक पळयता आनी सांगता।

तुगेले माथ्यांत सामकें वगेवर जावन कसल आसा म्हण सांग। कित्याक तू एव्होळ नातिल्लया वरीन अशें उलयता?

म्हगेले माथें सभावांक विचारात न्हय म्हण तीणें निरीक्षण केल्ले म्हण म्हाका मनांत जाल्ले। म्हजे वयर ती भयभीत आसावें म्हण हांव निमगोले। ते आयकून ती व्हडान हांसली आनी सांगले।

हे जगांत हांवें भियेवच्च आसोरचें मनीस तूंच आसतलो।

पळे मालती, म्हाका आसगले विशय संबंध जावन उलोवच्याक आसा तिका ते आयकून लज जाल्ले।

माधवा तूं कसलें उलोवच्याक वत्ता म्हण म्हाका कळ्ना। जाल्यार ते आयज उलोवन हे सुंदर सकळांत भळशेवप हाडच नाका। ते देखून म्हाकाय तुकाय फुरसत आशिल्ले आनी एक दीस उलोवया।

उलोवचें विशय कशें अनुमान केल्ले म्हण माधवान निमगोले। म्हाका उपजत जाणीविकाय आसा म्हण हांवें पयलेच सांगील नवें

मालतिले मन आतांच वाचून काडका म्हण माधवाक दिसले। ते वेळार नोकर येवन एक मनीस राखून बसल्या म्हण सांगल। ते वेळ पळोवन मालती उठावन रावली। जेवणाची

वेवस्था करूक आसा म्हण सांगून ती वच्याक भायर सरली । स्वल्प वेळ वेस हांव आतांच येत्ता म्हण सांगूक माधवाक दिसले । ते सांगच्याक आशिल्ले अवसर तीणे दिल्लेना । वेळ करनातिल्ले जेवणाक बेगीन पावंका म्हण सांगून ती चमकली । व्हार्डिके विशय मागीर एक दीस उलोवया म्हण हांवे थारायले ।

आयीलो सोयरो सरकारा कामा पासून उलोवच्याक आयीलोतं । एक वरा वयर तो उलोवन वेसलो । मागीर हांव स्नान करूक गेल्लो । नंतर कापडे घालताना गोकले ममा थंय जेवणाक आनीकय खूव वेळ आसा देखून थोडे वेळ लागेन आराम करया म्हण दिसले ।

मालति पासून विचार वपास वपास येत्तर आसा ।

मालतिले पिरायेर आशिल्लि खंयचेंय एक चली व्हाडीर्के विशयांत उल्लोवच्याक उतसूक आसताना ती कित्याक नदरे आड वत्ता म्हण माधवाक मनांत वचना । ती विंगड खंयचेंय चल्याक मोग करता आसतालेवे ना जाल्यार म्हगेले चालचलणुकांत कसलेय चूक आयल्या देखूनवे । साथीदार जावन तिगेले हात धरुक आशिल्ले एक पदवीर हांव ना म्हळेले एक व्हडविकाय चेतना तिका आसा देखूनवे । असले कलपनात्मक चिंता म्हगेले मनांत धावन धावन आयले । तिका मेळेले सिकवर्णेत साकून तिगेले वमुणाक सेादून काडच्याक आशिल्ले स्वातंत्र्य तिका आसा म्हण हांव इमान जावन विस्वास करत्ता । तिका जीवनांत खोस दिवचे मनीस कशें जावका म्हण निर्णय तीणे पयलींच काडला आसतले । तिगेले इच्छाचे विरुद्ध जावन बळान व्हार्डिक करुन दिवचे कोणाकय फायदो करना । स्वातंत्र्य मोही जावन आशिल्ले तिका जवरदस्तीन व्हार्डीक करचे तिका सहन करूक जावचेना । म्हगेले आतांचे मानसीक वृत्तीचेर एक सूक्ष्म नियाळ केल्लयार संतोशान भरलेले एक दांपत्य जीवन मुखारसून व्हर्चाक फावांना तसलो एक मनीमतं हांव म्हण म्हाकाच दिसता ।

म्हगेले एद्धोळ तांय आशिल्ले जीवनांत साकून एक कार्य म्हाका मनांत जाल्ला । संपत्तीन आनी समृद्धीन भरलेले आनी समाजांत प्रतिश्ठींत जावन आशिल्ले लोक भायरच्यान माततं संतोशप्रद जावन दिसताय । ताणी भितरच्यान असमाधान, असंतोश आनी अतृप्तीचें उजो गेवन भोंवताय । हाचो विपरीत जावन हे जगांत कसलेंय हक ना आसून वी गुरुदियो आनी स्वामिजी कितूले संतोशार आनी समाधानार आसा । जीवनाचे लक्ष्य संतोश, शान्ती आनी समाधान जाल्यार तांगेले पांय वाटेन गेल्यार माततं प्राप्त

जातले म्हण म्हाका कळनाले। आयज तांय खूब जणान चमकून चमकल्लेलं वाटतं दांपत्य जीवन म्हळेलं। तांतु शांति आनी मतांश आखेर तांय मेळ्ना म्हण मुनिशचीततं। तेंवय न्हय जीवन व्हाडींक करून एक जुगार जावन केळच्याक हांव तयार ना आशिल्लो। व्हाडींक नाकाच म्हळेलं एक अवस्थेंत म्हगेलं मन पावले। आवय वापुयक हे कशें सांगून मनांत करका म्हण म्हाका कळ्ना। जीवनाक एक परिक्षात्मक जावन काडचें म्हगेलं नवें निर्णयांत हांव जेंतवंत जातलांवे म्हणय म्हाका कळ्ना। नवें वाटेन वत्ताना हांव म्हगेलं कारकीर्द आभिलाशा, म्हत्वाकांक्षा, सगळेंय त्याग करूक पडतलें। म्हगेलं आवय, वापुय, भाव, मित्र, हांका सगळेंय निराश करूक पडतलें। म्हगेलं भविश्या पासून आस निर्माण करपी लोक आनी बरें चिंतन करपी लोक खूब आसा। तांकांय निराश करूक पडतलें। म्हगेलं जीवनांतलं खंयचेंय एक लक्ष्य ना जाल्यार अभिलाशा पूर्तीकरण करूक आशिल्लें तांक म्हाका आसा म्हण खूब आत्मविस्वास म्हाका आतांय आसा। हांव कठिन प्रयास काडता जाल्यार जीवनांत खंयचेंय एक ऊंच पदवींत पांवच्याक आशिल्लें शारीरिक आनी मानसीक शक्ति म्हाका आसा म्हण हांव विस्वास करता। आतांचें सरकारी कामांत मात न्हय आनी खंयचेंय विशयांत जाल्यारि हांव जेंतवंत जातलों म्हण संशय नातिल्लें सांगच्याक हें निमिशार म्हाका जाता, हें व्हडपण सांगचें न्हय । तें वेळार टेलिफोंना घांट मारलें। हांव विचारांत साकून भायर आयलों। घडयाळ पळयलें। खूब वेळ हांव विचारांत आशिल्लो म्हण म्हाका कळ्ळ। मालतिले फोंनतं। जेंवणाक खूब वेळ जाल्लें म्हाणय तुरन्त येवका म्हणय तीणें सांगलें। हांव कापडें न्हेसून गोकले मामा थंय म्हगेलें मोटार गाडियेर भायर सरलो।

थंय पुराय लोक म्हगेलं वाट पळावन बेसल्याय। हांवें प्रतीक्षा केल्लेलें वरीन पोरणें मित्र रमेश वी आशिल्लो। प्राध्यापक जाल्लेलयान ताका समाजांत बरें नांव आसा आनी तो श्रीकांत जावनय सामके लागीं आसा। गोकले मामाले जल्म दीस देखूनतं आमका जेंवणाक आमंत्रीत केल्ना । हांवें गोकले मामाक अभिनंदन कल्लें आनी दीर्घ काळाचे आरोग्य वी तांका आमका म्हळलं म्हगेले प्रार्थनाय जाणसोले । गोकले माम खूब खोसीर आशिल्लो। तांगेल वायल वो तरतरीत आनी उत्साहपूर्ण आशिल्ली । मालति सदापरस सोनें, थंड आनी वेगळें जावन म्हाका दिसले। जेंवण आत्युतकृशट आशिल्लें। हांव मालतिले लागीं वचून सौख्यवे म्हणय सांजे सिनमाक वच्चावे म्हणय निमगोले। तकलेंचें दूख आसा म्हण तीणें सांगलें। म्हाका तें विस्वास करूक जाल्लेना । म्हजें

कारणान तिका कसलेय त्राम जल्लावे म्हण एक लागेन हांवे निमगीले।

'माधव ते कमलेय न्हय. म्हाका सौख्य ना आनी माथ्याक दूख वी आसा" हे सांगून् ती बेगीन कूडांत चमकली।

सांजे थंय साकून च्या पीवन जत्तर वळख आशिल्लयांक विदा सांगून हांव क्लबांत चमकलो। थोडे वेळ बिल्यार्डस केळ्ळो । पोट भरून आसा देखून कमलेय केल्लेना । कार्यालयांतले एक मित्राले सांगात रातीचे सिनेमा पळ्ळोवच्याक चमकलो । बरें सिनेमा देखून मन तृप्त जाल्ले। घरा कडेन पर्तून येत्ताना वेळ जाल्ले देखून मीदा वचून हांतरुणार पडलो।

बाकीचें मुखार

गोंय आनी केरळ कोंकणींतलें अंतर

हस्तुकी	हात्तान
बरें	चांग
बरेंपण	चांगपण
तांच्या	तांगेले
उतरां	शब्द
गरज	आवश्य
वसूंक	बेसूक
नदरेन	दृष्टिन

केरळ कर्नाटक कोंकणी

लेबणावाती	उदबत्ति
सेन्डून् गल्ले	होड्गून गेल्ले
गुण्टी	बिय्यो
पंपाळमूस	तोंरज
तेंडूळें	तेंडलें
मंदूचे	बन्दूचे
मेत्ती(हत्ताक घालचि)	मदरंगी
काळिंग	बच्चंग
पायकिळें	गलीज
भत्तो	फुरंगो
पत्तळ	उत्कळ
मसळि/ मसोळि	झळके
कोय्लूव	नळो

आभार "स्पन्दन"
केरळ कोंकणी अकादमी

PARTICULARS OF ENDOWMENTS RECEIVED BY THE SABHA UPTO 31st JANUARY 2015

PHYSICALLY DISABLED AID

	B/F Rs.5,05,442.00
1. U.Narasimha Shenoy memorial donated by Shri.N.Ramdas Shenoy and Shri.N.Vittaldas Shenoy	Rs. 2,000.00
2. D. Jayadev Rao memorial donated by Shri.J.Muralidhar Rao, Kochi	Rs. 2,000.00
3. R. Leela Bai memorial donated by Shri.J. Muralidhar Rao, Kochi	Rs. 2,000.00
	Rs. 5,11,442.00

ELOCUTION COMPETITION IN KONKANI

1. Pandarinath Bhuvanendra award donated by late Dr.P.B. Janardhan, Chennai	Rs. 12,000.00
2. Susheela Bai memorial donated by late U.Dattatreya Rao, Calicut	Rs. 1,000.00
	Rs.5,24,442.00

SHRAVANA POORNIMA UPAHARA FUND

1. N. Damodar Rao and Radha Bai memorial donated by Shri.D.Narayan Rao, Calicut	Rs. 5,000.00
2. R.N.Kulur Nayak memorial donated by late Vilasini Govinda Rao, Mangaluru	Rs. 10,000.00
3. Subraya Pai and Susheela Pai memorial donated by Shri.S.Akshaya Kumar, Feroke	Rs. 5,000.00
	Rs. 5,44,442.00

(to be continued..........)

खबर अनी घडणुक

ब्रह्मोपदेशम

The Brahmopadesham ceremony of Chi: SAMVRIT SHARAN, son of Smt.Seema and Shri. Kottachery Ashok Shenoy, Kochi and grandson of Smt. Meena and Shri. V. Chandrashekhar Naik, a Honorary member of the Sabha, Calicut was performed at Lakshmi Bai Hall, Y.N.P. Trust, Kochi on 26 th January 2015.

व्हार्डिक

* The marriage between Chi: UPENDRA, son of Smt. Arundathi and Shri. S. Ganesh, Kozhikode and sou: AMALA, daughter of Smt. Sushma and Shri. Pundalik Javali, Theerthahali was held on January 22, 2015 at Anantha Padmanabha Sabha Gruha, Hangalur, Kundapura.

* The marriage between Chi: ABHINAV, son of Smt. Jayasree and Shri Sunder Nayak and sou: MERIN was held on 31st January 2015 at Calicut.

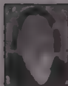
देहांत



Dr. R. ANANDA KAMATH (71), a life member of the Sabha passed away at Alappuzha.He is survived by wife, Smt.Seemanthini Kamath, sons, Shri.Uday Kamath, Thiruvananthapuram, Shri.Umesh Kamath, Doha and daughters-in-law, Smt. Dr. G. Deepa, Medical college, Thiruvananthapuram and Smt.Shree Priya.

Heartfelt condolenses to the bereived family members

अभिनंदन



Kumari POOJA S. PRABHU, daughter of Smt. & Shri. V. Sathya Narayana Prabhu, Calicut has won first prize in Vandemataram reciting competition in Sanskrit language with A Grade in group class and secured A grade in Sanskrit poem reciting in Individual class in Kozhikode district youth festival in U.P.section held at Calicut in December 2014. She represented Providence H.S. School.



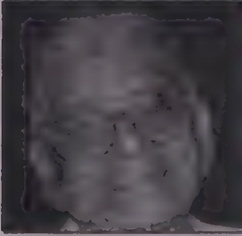
Dr. SINDHU RAMAKRISHNA PRABHU, daughter of Smt. Vasanthi S. Shenoy and Shri. G.K. Subramaniam, a life member of the Sabha has succesfully completed Masters Degree in Cell and Gene Theraphy with First Class Distinction and Rank from University College, London. Presently She is employed as Post - Doctoral fellow in the same University.

പണ്ടരിനാഥ് ഭുവനേന്ദ്ര പുരസ്ക്കാരം 2014



2014 ലെ പണ്ടരിനാഥ് ഭുവനേന്ദ്ര പുരസ്ക്കാരം എൻ. ബാലകൃഷ്ണ മല്ല്യയ്ക്ക് ലഭിച്ചു കൊച്ചി സൗത്ത് ചെറളായി സ്വദേശിയായ അദ്ദേഹത്തിന്റെ 'ദ്വാരകാവാസി അഥവാ ദൊർകെ' എന്ന ലേഖനത്തിനാണ് പുരസ്ക്കാരം കൊങ്കണി ഭാഷയിലെ മികച്ച ഗദ്യകൃതിക്ക് കേരള കൊങ്കണി അക്കാദമി, കൊച്ചി നൽകുന്നതാണ്ഈ പുരസ്കാരം

PADMA SHRI FOR TWO GOWD SARASWATH BRAHMINS



N. Purushothama Mallaya, a long time promoter of the Konkani language and culture based in Kochi, and T.V. Mohandas Pai, Bangaluru are two winners of the Padma Shri from the GSB Community this year.

For 84 year old Mr. Mallya, it is a recognition for his stellar contributions to the Konkani language, particularly his long drawn out campaign to secure national language status for Konkani.

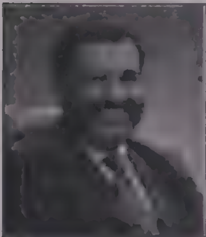
Thanks to his tireless efforts, Konkani was included in the Eighth Shedule of the Constitution. In 1966, he met Indira Gandhi and gave her a memorandum signed by1,816 persons seeking national status for Konkani. It took several decades for his efforts to find fruition and that happened only in 1992.

Mr. Mallaya was born on May 7, 1929. He is the Founder - Secretary of the Konkani Bhasha Prachar Sabha.

He has written extensively on the history of the Gowd Saraswaths and on the Konkani Language.

He has also done translations, one of the important among these being his translation of the Thirukkural into Konkani.

He had won the Sahithya Acadamy award for translation in 2009.



T.V. Mohandas Pai is the Chairperson of the Board of Manipal Global Education Services Private Limited, a global education services corporation based out of Bangalore, India.

He is a Member of the Board of the Securities and Exchange Board of India ("SEBI"). He is a Trustee of the International Financial Reporting Standards ("IFRS") Foundation for nearly six years now. He is a Member of the Dr. Anil Kakodkar Committee on Autonomy for the IITs and the Karnataka Knowledge Commission. Mohan was a Member of the Kelkar Committee, constituted by the Ministry of Finance, Government of India, to reform direct tax regulations. He was also a Member of the Non-Resident Taxation Committee, the High Powered Committee on e-Commerce and Taxation, and the Empowered Committee for setting up the Country's Tax Information Network.

Until mid-2011 since 2000, Mr. Pai was a Member of the Board at Infosys Limited, Bangalore where he headed Human Resources; the Infosys Leadership Institute, Education & Research; Administration; and Infrastructure & Facilities. He was Chairperson of the Board of Infosys BPO Limited, a leading global business process outsourcing services provider,

for seven years.
T.V. Mohandas Pai joined Infosys in 1994 and was it's CFO till 2006. As CFO, He formulated the country's first publicly articulated corporate financial policy and set new standards in transparency and disclosure across the Indian corporate sector. As CFO, T.V. Mohandas Pai won multiple awards in Finance & Accounting. He was voted 'CFO of the Year' in 2001 by IMA India and American Express. He also won the 'Best CFO in India' award from Finance Asia in 2002, by Asia Money in 2004 and many others.
He was instrumental in instituting India's first employee stock option plan that enabled employees across Infosys to be part of and consequently to share in the wealth creation by the company.
T.V. Mohandas Pai holds a bachelor's degree in commerce from St. Joseph's College of Commerce, Bangalore, and a bachelor's degree in law (LLB) from Bangalore University. He is also a Fellow Member of the Institute of Chartered Accountants of India.
Contributions of Mohandas Pai to education and social activity:
Mohandas Pai, has always been passionate about social causes. His special emphasis on education stems from his belief that education lies at the core of society and a stronger educational system will lead to a stronger nation. What is little known is that Mr. Pai gives 40 per cent of his income to social causes. He was honored with the Kannada Rajyotsava Award for his exemplary public service.
Mid-Day Meal Programme: He sensitized policy makers, political leaders and captains of industry on the need to develop effective public-private partnerships to improve nutritional standards in the country. Pursuant to this, he conceptualized and operationalized the Akshaya Patra Foundation in 2000, which was designed to be a mid-day meal program for school going children. Today, the mid-day meal program feeds over 1.2 million children each day in 8,000 government schools across nine Indian states - Karnataka, Andhra Pradesh, Chattisgarh, Rajasthan, Gujarat, Odisha, Assam, Uttar Pradesh and New Delhi.
Enhancement of Educational Infrastructure: He has made significant personal contributions to enhance the education infrastructure by sponsoring the construction of classrooms, auditoriums, computer centres, hostel blocks etc. at several government schools and educational institutions in Karnataka, Gujarat, Uttar Pradesh and Rajasthan. He has also sponsored the establishment of half-a-dozen large computer labs (100 computers each) in several educational institutions.
Educational Scholarships: It was his vision to promote higher education among economically backward sections of the society and he has donated large funds for Student Scholarship Programmes in various schools and colleges. Furthermore, he has committed his personal wealth to establish scholarship programs for meritorious students from disadvantaged backgrounds. His sponsorship has also extended to higher education, especially for students pursuing a PhD, and for Faculty Research Fellowships at IIIT, Delhi.

In 2008, Mr. Pai, along with K. Kasturirangan, Director, National Institute of Advanced Studies (NIAS), and B.V. Sreekantan, honorary visiting professor of NIAS, conceived the idea of the Infosys Prize for Mathematics which comprises Rs. 10 lakh in cash and a medal, aims to recognize outstanding contributions in any field of applied or fundamental mathematics.

Development of Indian Languages and Cultural Heritage: He envisioned a 30 point programme for development of Konkani Language and Literature Including an award for Best Konkani Literature, with Rs. 1.00 lakh prize money annually through World Konkani Centre, Mangalore. He has contributed towards the creation of art in the area of yoga, at the Indian Heritage Society. He has also contributed to the promotion of Kannada, through sponsoring a series of events like *Sinchana.*

Skills development programmes in rural areas: He has been a generous contributor to the RUDSETI (Rural Development and Self Employment Training) Institute in Halliyal, through which he contributed to the Farmer's Program in North Karnataka and conceptualized Teacher Training Programs for government schools. He has sponsored the provision of 600 sewing machines to women in Gulbarga, has contributed to the rehabilitation of poor families in flood-affected areas of north Karnataka and medical equipment for disadvantaged people in Uttar Pradesh and Maharashtra.

Mr. Pai has also contributed towards the Olympic champions program at the Usha School of Athletics in Calicut, Kerala.

श्रीमद सुधीन्द्र तीर्थ स्वामिजीलें नवती महोत्सव

जी.एस.बी लोकांगेलें परंमपूज्य धर्मगुरु श्री काशी मठाधिपती श्रीमद सुधीन्द्र तीर्थ स्वाम्यांगेलें नवती महोत्सव एप्रिल 2 तारिख दवरुन 6 तारिख तांय हरिद्वारांतले श्री व्यासाश्रमांत दवरुन विविध आनी विपुल जावन आशिल्ले कार्यक्रमान उत्सव मानोवप करुक निर्णय केल्ला। काशी मठाचे इतिहासांत प्रथमच जावन नवती आघोश करचे स्वामीतं श्रीमद सुधीन्द्र तीर्थ स्वामिजी। तांगेलें 70 वर्सा वयर आशिल्ले कन्याकुमारी दवरुन हिमालय तांय आशिल्ले पयणांत हजारा लेखान गौड सारस्वत ब्राह्मण लोकांत एकंठाय, सामस्कारीक उन्नती, समाज बोध, ईश्वर विस्वास वडोवच्याक ताणी कळ्ळेले श्रम विसरुक जावचे न्हय। तशेंच तांगेले प्रेरणेन भारतांत कितूले मठ, आश्रम, देवुळ, मंदिर निर्माण जाल्याय।

नवती महोत्वसवाचे प्राधान्य सगळेंय लोकांक कळोवच्याकय नवती कार्यक्रमांत भाग गेवच्याक प्रेरण करुकय "श्री व्यास ध्वज महाप्रयाण" तिरुवनन्तपुरम साकून आरंभ करुन केरळ,कर्नाटक, महाराश्ट्र समस्तानांतले देवुळांत दर्शन करुन आखेर हरिद्वारांत पावतले।

श्री व्यास ध्वज महाप्रयाणाक जानेवारि 4 तारिखेक सकाळ 8 वरार कालिकतचे श्री पान्डुरंग मन्दिरांत स्वीकरण दिल्ले। मानेजिंग ट्रस्टि श्री. राजीव मोहनदासान व्यास ध्वज स्वीकार केल्ले। श्री पाण्डूरंग भजन मण्डली आनी रुकमाय भजन मण्डलीचे भजने कार्यक्रम आकर्षक आशिल्ले। भाग गेतीले सर्वय लोकान ध्वजाक पुष्पार्चन केल्ले। श्री. के. सुरेन्द्र राव, श्री. गोविन्दराज पै,प्रोफ. प्रभाकर पै, श्री. सुरेश, श्री. दिनेश कामत, श्री सुधीश प्रभु, श्री. संतोश प्रभु, हाणी भाशण दिल्ले। श्री. रविनाथ मोहनदास, श्री. विनोद भट हाणी बी कार्यक्रमांत हाजीर आशिल्ले। सकाळ 11 वरार फळारा नंतर व्यास ध्वज महाप्रयाण तलशेरिक भायर सरले।

पूज्यनीय गूरुदेव श्रीमद सुधीन्द्र तीर्थ स्वाम्यांगेले नवती कार्यक्रम

श्रीमद सुधीन्द्र तीर्थ स्वाम्यांगेले नवती महोत्सवाचे भाग जावन हरिद्वारांतले व्ययासाश्रमांत एप्रिल 1 दवरून एप्रिल 6 तांय युवकांगेले एक नमस्कार सेवा आयोजीत केल्ला। केरळ,कर्नाटक, गोंय आनी महाराश्ट्र हांगचे शंवर लेखान युवक (50 वर्साचे उणे प्राय) हें सेवेंत भाग गेतलें। कालिकता साकून 15 युवकांक पेटोवन दिवंच्याक आमी विनंती करताय। हरिद्वारांत रावच्याक आशिल्लें सुवात आमी करतले। पयणाचे संविधान भाग गेतल्यान करका। मार्च 31 भीतर हरिद्वारांत पावका।

रामचन्द्र पै

जेन.सेक्रटरि, गौड सारस्वत ब्राह्मण महासभा, केरळ

खास दीस

2015 FEBRUARY

13	Friday	: Kumbha Sankramanam
15	Sunday	: Ekadashi
17	Tuesday	: MAHASHIVARATHRI Ekadasha Rudra sooktha japam, Rudrabhishekam, Rudra Havanam, Upavasa Japadis to Shiva Linga from 9-00am. to noon 1.00 pm. 108 Pradakshina Namaskara Pooja chanting Panchakshari mantra "AUM NAMAH SHIVAYA" at 6-00pm, Mangala Aarathi at 8-00pm, Samapanam, Jaagaranam at Shree Panduranga Mandir
18	Wednesday	: Amaavasi, Maagha Maasa Avasaanam
19	Thursday	: Falguna Maasa Aaarambham
23	Monday	: Panchami Naagabhisheka pooja

2015 MARCH

1	Sunday	: Ekadashi
5	Thursday	: HOLY, Pournami, Kaamadhahanam
9	Monday	:Sankashta Chathurthi, Chandrodayam at 9-32 pm.
17	Tuesday	:Ekadashi

आभार: श्री पाण्डुरंगा ट्रस्ट्

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കേവല ദർശനം കൊണ്ടും,
ഒരു സ്പർശനം കൊണ്ടും,
ശനിദോഷ രഹിതരാകാം ...

ഏഴിമല ആഞ്ഞ്ജനേയഗിരിയിൽ
സൂര്യ ട്രസ്റ്റ്-ഹനുമാൻ പ്രതിമ
സന്ദർശിക്കൂ ...



ഏഴിമലയിൽ സമുദ്രനിരപ്പിൽ നിന്ന്
215 മീററർ ഉയരത്തിൽ
സൺസൺ ഹെർബൽ പ്രൊഡക്ട്സ്-
സൂര്യ ട്രസ്റ്റ്, പയ്യന്നൂർ
സ്ഥാപിച്ച 41 അടി ഉയരമുള്ള
ഹനുമാൻ പ്രതിമ ഇത്തരത്തിലുള്ള
ദക്ഷിണേന്ത്യയിലെ തന്നെ
ഏററവും വലുതും ഉയരം കൂടിയതുമാണ്.

ഇവിടം സന്ദർശിക്കുന്നവർക്ക്
മഹത്തായ ആദ്ധ്യാത്മിക ചൈതന്യവും
പോസററീവ് എനർജിയും
രോഗ-ദു:ഖ ദുരിതങ്ങളിൽ നിന്നു
ശമനവും അനുഭവപ്പെടുന്നതായി
സാക്ഷ്യം.

ചിരഞ്ജീവിയായ ആഞ്ഞ്ജനേയൻെറയും
ശ്രീ പരശുരാമസ്വാമിയുടെയും
ജീവ-സാന്നിദ്ധ്യമുള്ള ഏഴിമലയിൽ
ശ്രീരാമ ഭക്തഹനുമാൻ
ഉരുവിടുന്ന രാമമന്ത്രം ശ്രവിക്കാം.

ശിവം ഔഷധവനത്തിലെ
ഔഷധസസ്യങ്ങളെയും
അത്യപൂർവ്വ വൃക്ഷലതാദികളെയും
തഴുകിയെത്തുന്ന അറബിക്കടലിലെ
ഉപ്പുകാററ് നൽകുന്നത്
സുഖചികിത്സയുടെ നിർവൃതി.

വരൂ... ആനന്ദം കേട്ടറിയുകയല്ല...
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